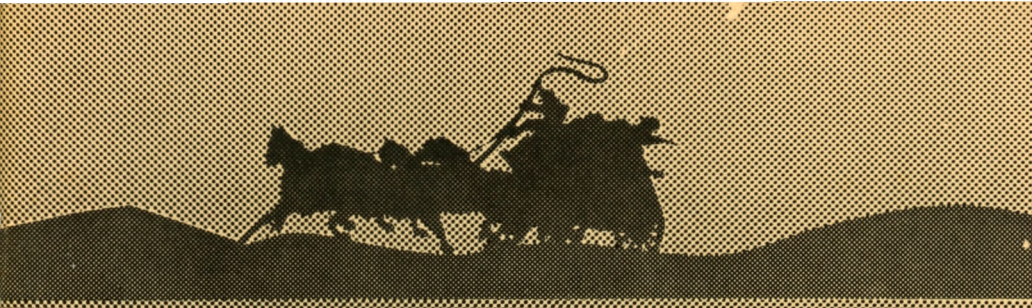

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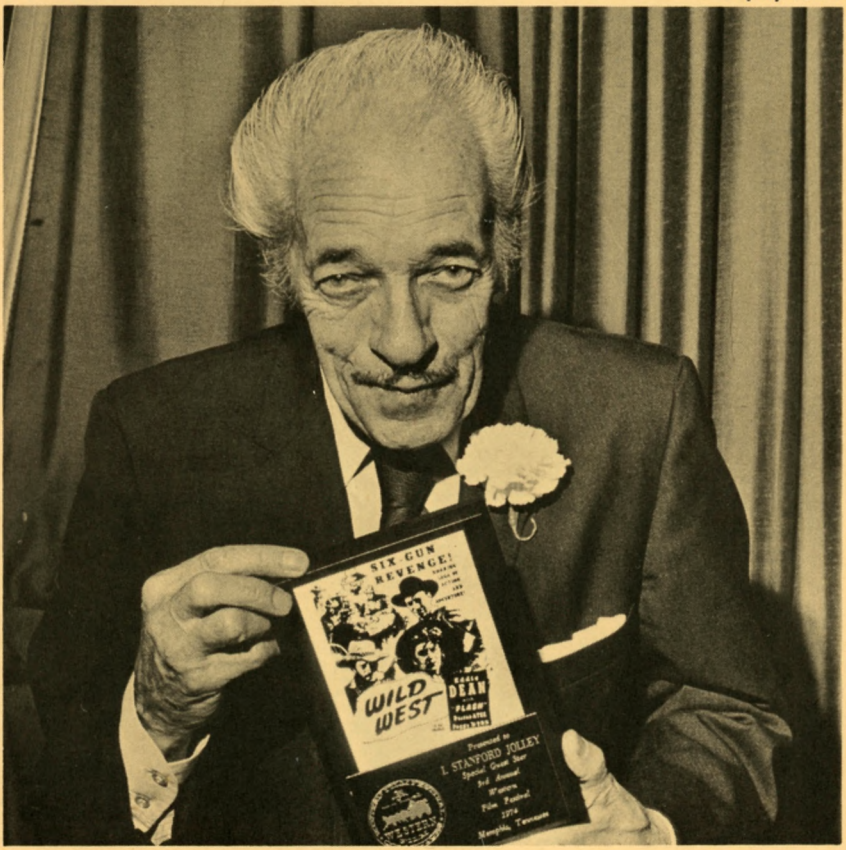
Vol. 2, No. 4 Sept., 1974



BUDDY ROOSEVELT

'74 FESTIVAL – A PHOTO ESSAY

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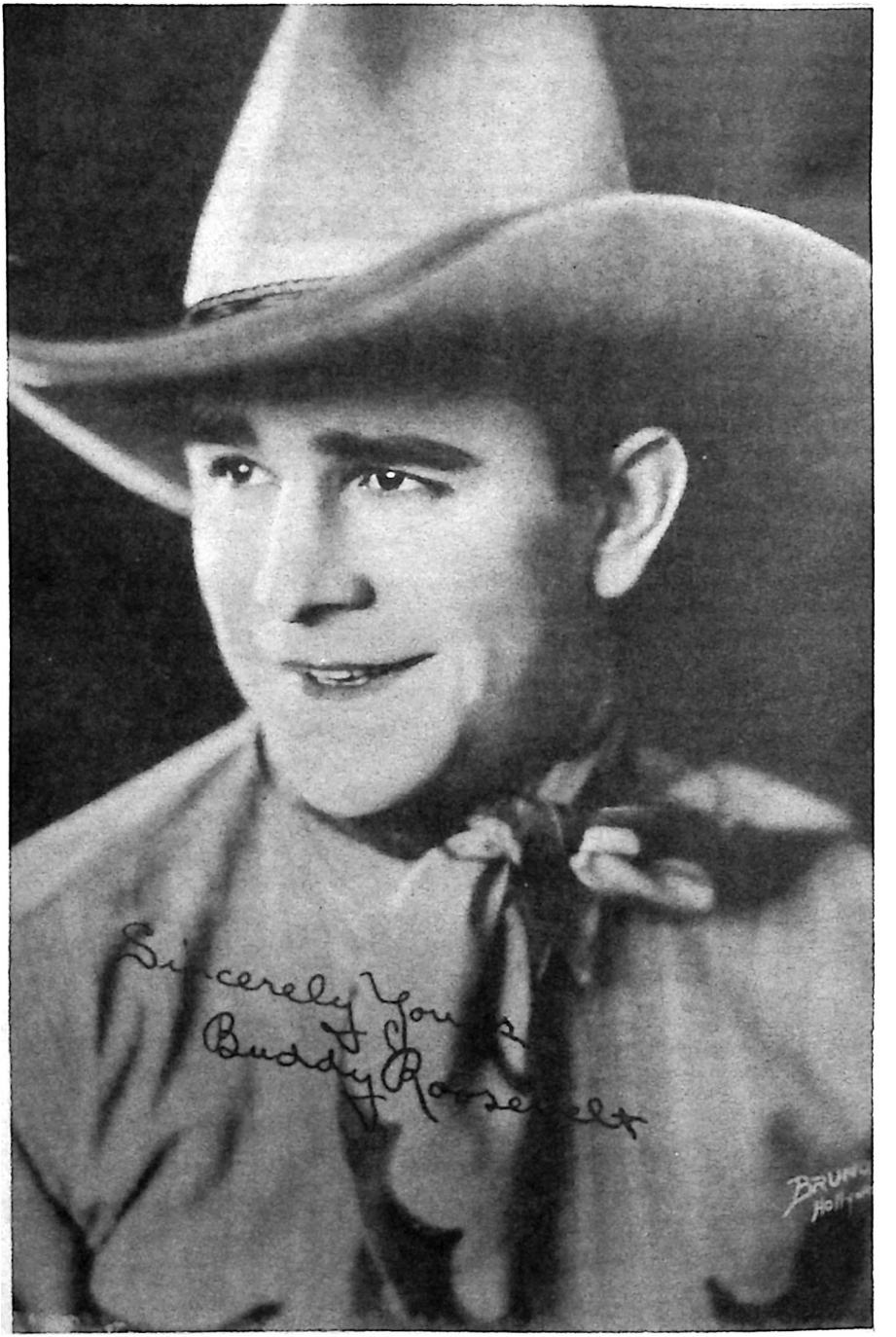

Sincerely Yours
Buddy Rogers

The Saga of BUDDY ROOSEVELT

by BUCK RAINEY
Assisted by NICK WILLIAMS

BUDDY ROOSEVELT, one of the few surviving silent Western stars from Hollywood's Age of Innocence, was 75 years old when he died of cancer on October 6, 1973 at the Veterans Hospital in Meeker, Colorado. He was also one of the most beloved of cowboy stars, sharing with such greats as Buck Jones, Harry Carey, and Kermit Maynard the distinction of being tagged "Mr. Nice Guy" by the cowboys and stuntmen of the movie colony. Film personalities have characterized him as "a real gentleman," "the real McCoy," "a regular fellow," "a true friend," or "the genuine article." Never in my research have I found a word of criticism of him as a man. Rather, "The salt of the Earth" seems to aptly express the opinion held of him by all who knew and worked with him. And so it is with pleasure that I reminisce about one of the really "good guys" of Western films, a cowboy who should have hit the bigtime but who, instead, got stuck halfway up the ladder of success and eventually fell backward. But neither on the uphill climb or the downhill slide did he ever forget that he was first a gentleman and only secondly a famous personage.

Buddy was born Kenneth Standhope Sanderson in Meeker, Colorado on June 25, 1898, the son of Edward S. and Amy C. Sanderson. His father had come over from England as the representative of a group of businessmen who wanted to establish a cattle empire in America and homestead. But let's let Buddy tell about his youth himself:

> For this venture my father decided on a vast, primitive settlement in the White River Valley (Rio Blanco) county, state of Colorado. Prior to his arrival, there had been an uprising and war between the Ute Indians and white settlers, which is now part of American history. One of the first of the English group to arrive was a cripple, his wife and a young college nurse who later became my mother. She raised three sons and three daughters of whom I was the second son. My father eventually acquired land (a ranch) and a home in the town and was elected the judge of the settlement. Through the years he held several civil service appointments until his call to the Great Beyond. There are still some of his great grandchildren and grandchildren living in and around Meeker. When I left there years ago to join a Wild West Show (in order to see the U.S.A.), the town though grown from my childhood was a tough, typical western town with gunplay, outdoor johnnies, pot-bellied stoves, coal houses, hitch-racks, and dusty, muddy streets.[1]

It was in 1884 that the elder Sanderson settled in Meeker and it was he who built the Antlers Hotel which in later years served as the county courthouse for Rio Blanco County until the present courthouse was built in 1935. Kenneth, who early became simply "Kent," grew up in this community and attended its schools.

In 1913 or 1914 Kent journeyed to Grand Junction and joined the C. B. Irwin Wild West Show, which would seem to indicate that he had a desire to be in the limelight at an early age. He left Irwin Brothers somewhere in Oregon to go see the World's Fair in San Francisco. His brother Douglas states that the year was 1914 and that from there Kent drifted to Inceville,

California (which was in what is now Culver City), where he went to work as a stuntman and trick rider for Ince, at the Triangle Studios, working primarily in the William S. Hart pictures. Kent performed stunts in various films and appeared in *Hell's Hinges,* Hart's great Western classic of 1916. Kent's part was a bit, but at least he was before the camera. While at Triangle his salary rose to $22 a week and board and room on the lot, pretty good for cowboys in those days. Roosevelt reminisces:

> The studios and independent producers started looking for the real cowboys from Wild West Shows and big cattle ranches that had a good physique, attractive appearance, and athletic as regards doing their own stuntwork. Also the bigger studios, having acreage or ranches with Western scenery close to the studio, set up stock companies of twelve to fifteen cowboys of different types and ages that lived and boarded there with a salary of $12 a week and a few bucks extra for recognized stuntwork. The studios in the era also had their own wardrobe, horses, oxen, wagons, and so forth, which is a thing of the past, as such is now done thru rental companies.[2]

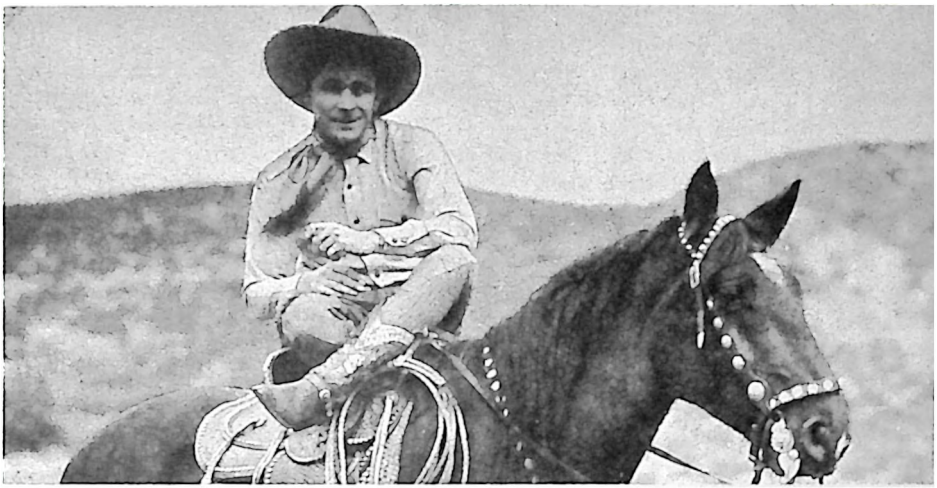
Buddy worked at Inceville for sometime, until more producers started making Westerns (as a result of the success of such movies as *The Covered Wagon* and such personalities as Tom Mix, Buck Jones, William Russell, and William Farnum). Reminiscing further about the early days and stars, Roosevelt recalls:

> I know most of the biography of them all. Bronco Billy Anderson was heralded as the first of the screen [cowboys], but authentically 101 Bison Films made a one reel Western comedy with Shorty Hamilton backed by Miller Brothers 101 Wild West Show that was never released; therefore, in reality, Hamilton was the first Western Star. Anderson was a businessman from New York and promoted himself a small Western studio in Niles City not far from San Francisco and produced and starred in his own 2-reel Westerns backed by New York bankers and did very well for some time. When William S. Hart came into prominence in 2-reel Westerns thru Thomas H. Ince and New York Film Company, the studio at Inceville prospered and later became MGM Studios.[3]

In his papers Roosevelt speaks of Mix, Russell, Farnum, and Jones' success in very early Westerns and in a reference to other cowboys who started out in the silents, he says:

> . . . . there was Hoot Gibson, Jack Hoxie, Pete Morrison, Jack Perrin, Leo Maloney, Bob Steele, Fred Thompson [sic], Tom Tyler, Lane Chandler, Ken and Kermit Maynard, Art Acord (western serial star) and my friend and favorite whom got his own way in portraying the authentic saddle tramp wanderin' from place to place and in later years played many big character parts in different type pictures, the one and only Harry Carey. Then there were the small fry that starred in from one to twelve 2- or 5-reelers and who were somewhat failures or quit for various reasons. Some stuck it out in going down the ladder from stardom to parts, bits and extra, some doing stuntwork as I did.[4]

Kent was able to work consistently as a stuntman and trick rider and was easily supporting himself when World War I came along. His father died leaving his mother and six youngsters with a $5,000 mortgage on a section of undeveloped farming land and the family responsibility fell on Kent and his brother Douglas. Both wanted to



enlist but one or the other was needed at home to develop the property and make a living for the rest of the family of three younger sisters and the youngest son and their mother. The prospects of such after having gotten the movies in his blood and making much better wages than ever before certainly did not appeal to Kent, so shortly after his dad's death Kent disappeared and joined the navy in Grand Junction. He served throughout the war and was aboard the U.S.S. Norfolk when she was sunk in the Atlantic. He spent several days floating at sea in a life ring before he was picked up. During a flu epidemic, when a number of men died, Kent at one point was assumed dead and almost buried before someone noticed that there was still life in him. And like George O'Brien, who also was in the navy during World War I, Kent was a pretty good boxer. But he never tried to use the talent professionally. Although Kent jumped the gun on his brother by joining the navy, he did not for once forget his responsibility to the family he loved. Most of his pay went to his mother. And he continued to send her money after going back into pictures, until the younger children were able to make their own way or get married. He continued to help support his mother until her death in 1942.

After years of stunting and bits, Kent, who was nicknamed "Buttons" in those days (the reason being long since forgotten), finally got a break at Universal. He had been on the studio payroll as double for William Desmond in *Beasts of Paradise,* the chapter play starring Desmond and Eileen Sedgwick. Doubling for Desmond was a poor job, as Bill liked to do most of his lion, alligator, and elephant scenes in person. "I'm a double who isn't given a chance to double," Sanderson complained to Nat Ross, director of Universal's 2-reelers. "I want to act." Ross looked him over, liked what he saw in the handsome, 5'11", 175 pounder, and screen tested him, finding that Kent photographed well and could act. On a try-out basis, and without a written contract, Universal starred him opposite Lola Todd in the 2-reelers — a little romance and a terrific amount of fast-paced action. Kent, athletic and a daring rider, came off well in his first starring oater and was billed under his real name. Universal wanted him for more 2-reelers, as both Pete Morrison and Hoot Gibson were moving into feature westerns and the company needed someone to carry on in the highly popular short Westerns. Probably he should have accepted Universal's offer, but he didn't. Instead he elected to star, under his own name and at more

salary ($350 a week), in a 6-reel feature about the Alaskan gold rush. The film's working title was "The Trail of Broken Hearts," but it was released as *Lure of the Yukon.* Filmed on location in Alaska, the picture featured Eva Novak and was heralded as a big production at the time. As "Bob Force," Kent saves the heroine, "Sue,'played by Eva, from the clutches of evil "Dan Baird" (Howard Webster). Thrills abound in the snow country before Kent finally puts an end to the villainy of Baird and wins Sue for his own.

Kent had several offers after the release of *Lure of the Yukon,* a fact that presented him with a dilemma. What should he do? It was a tough decision. But let's let Buddy tell it:

> I was idiot enough to think I could handle my own affairs. At that time agents were either an asset or a detriment to you and legal advice was costly on a yearly basis. I had several offers and finally seriously considered two of them. One was a stock actors contract playing screen credit parts and leads opposite feminine stars at the Lasky Studios (later Paramount) that made feature pictures. I had worked there previously in doubling Valentino in *The Sheik,* where, by the way, I started a precedent of $100 a week for stuntmen. And I think to this day that, like a few others, I would have gotten to the top of the ladder if I had signed with Lasky; they made and built a number of stars and starlets during the silent era. The other offer was a tough one to decide, as such was a one producer-one star deal. It involved making B-Westerns for Action Pictures, Inc., headed by producer Lester F. Scott, Jr.
>
> Scott showed me his credentials thru the bank, proving he had sound distribution for the first six 5-reelers. Having experience in all-around Western work, and figuring if I was successful they would build my pictures to Class A Westerns or feature pictures other than Westerns, his offer was hard to turn down. At this time a long term contract (5 years) sounded big, and I wasn't wise to the loopholes in the six months option deal with a small raise protecting the owner of the contract and not the star as regards better pictures and bigger production if said star proved a success for the company. The big studios did push their contract players. Tom Mix got Fox Films out of the red and in such he invested his money (as I did with Scott) and Fox Films tore up his contract and gave him a much better one and a bigger salary whereas Scott having made me an image and going well below on the budget on my pictures used the profits made on my films to build up the budgets on his two new units, a practice proven by the big studios as being penny wise and a pound foolish.[5]

Scott as yet had not produced anything. But he was ambitious and had managed to come up with a grubstake and a scenarist in the person of Betty Burbridge, who turned out to be a whiz at writing and as the perfect "gal Friday." Likewise, Scott was lucky (and so, too, was Buddy) in acquiring Richard Thorpe as a director for his newly established Action Pictures. Thorpe was good at his trade and he got the best possible performance out of his stars – first Roosevelt, later Buffalo Bill, Jr. and Wally Wales. After talking his way into a distribution contract with the Weiss Brothers Artclass Pictures, Scott was ready to start making pictures.

To cash in on the popularity of Tom Mix, Scott figured to make a series starring "Buck Mix;" that is, as soon as he found a "Buck Mix." His search came to an end when he interviewed Kent Sanderson. Thoughts

of "Buck Mix" were buried (but Victor Adamson came up with "Art Mix" that same year) and "Buddy Roosevelt" was born. It was not a coincidence that Scott chose the name Roosevelt for his cowboy star. It was a magic name in politics and American history. "Buddy Roosevelt" seemed to have the necessary magical quality that would draw attention – and so time proved.

Roosevelt himself has written:

> . . . . at that time producers were trying to capitalize on big publicity or historic names. As I had a good straight name and *Lure of the Yukon* behind me, I fought against any such change, but the producer insisted. "Take it or leave it" was Scott's noncompromising offer, as he wanted to capitalize on the then late ex-president Roosevelt and his Rough Riders, who were being heavily publicised. Westerns were doing well and Tom Mix had changed the vogue in costuming from that of the work-a-day world to that of the circus and rodeo cowboy. However, as the younger audiences were putting him in the big-time class, it was hard to turn down business in that line. I made the regretable mistake of signing the long-term contract which tied me for any future offers and the chance toward the big-time and money class. Also, I should have been careful about getting my name established only in B-Westerns. Such "tie-up" contracts have changed in the last few years, thanks to the efforts of our agents and union. The star and players now have more flexibility to play different characters in both TV and big productions. [Author's note: Among the old-time stars, Bob Steele was one of the few who protected himself against such tieing contracts][6]

Regarding the name change, Buddy goes on to say:

> Scott had a mania for

capitalizing on historic or big publicity names, of which we argued about much. If I had a name like "Ass" or "Pumernickle", fair enough, but my real name of Kent Sanderson stood out for some reason as others thought, and when Scott threw Buffalo Bill, Jr. at me I told him to get someone else as I had a better offer regarding using my own name. Then he suggested Bob Roosevelt, and I told him off and left the office. Then in thinking such over the name Buddy came in my mind as such in pertaining to a pal or friendship and in saying the name "Buddy Roosevelt" such seemed to rhyme. Scott thought so too, so he clinched his bargain with a $1,000 bonus if the first series of six films were a success. My real name died in Hollywood except at my bank; and believe me, I sure got tired of "Are you any relation to the President" for a number of years. And if you try to find Kent Sanderson there [Hollywood], no soap, but Buddy Roosevelt, "Yes, I know that ol' bastard."[7]

In another reference to his experiences as a star for Lester F. Scott, Jr. and his tieing contract, Buddy has said:

Regarding the image star deal, such was great for the studio or independent producer but was bad for the star. If he didn't have legal advice, or clauses in his contract regarding his six-month options, which were made out to benefit the contract holder only, no matter how popular the star became or the money he made for said producer he was tied up as regards being offered bigger productions in various type stories at a better salary by the bigger studios. The big studios would build their stars in doing such, as they wanted big names for their feature pictures . . . . I had a five year binding contract with Scott and during such time he would ask too high a price for my contract, as he figured he could make better money with me in the name being now popular and my raises every six months were small compared to some others in my category. And if I broke my contract, I had a lawsuit on my hands. There were a few smart ones of that era that only free lanced or signed short contracts and in being an instant success promoted money to invest in the company or their productions as did Charles Chaplin, Fatty Arbuckle, Tom Mix, and few others.[8]

The first "Buddy Roosevelt" Western was *Rough Ridin',* released on July 15, 1924. Five other Roosevelt Westerns were released that year. As is evident from the titles, Buddy was generally "Buddy" in his films – Buddy Benson, Buddy West, Buddy Walters, Buddy Wallace, Buddy Roberts, Buddy Blake, Buddy Labrie, Buddy Martin, and so forth. Plots were not the most imaginative in the world, but little was needed on which to hang the action pictures Buddy made. In *Rough Ridin'* Buddy abducts his sweetheart when her brother is framed by an unscrupulous foreman, ultimately bringing the foreman to justice, clearing the brother (Richard Thorpe) and winning the hand of his sweetheart.

Battling Buddy finds him the heir to a ranch but a clause in the will providing that the ranch shall go to the foreman should Buddy be found incompetent leads to skullduggery on the part of "you know who." Buddy escapes from an asylum where he has been sent and returns to vindicate himself and free his uncle's daughter who is being held by the foreman and his gang. Violet LaPlante is the heroine Buddy has eyes for.

Lovely Jean Arthur, yet a few years away from the big time, is the girl Buddy loves in *Biff Bang Buddy.*

From **Lightnin' Shot** *(Rayart, 1928)*

Rescuing Jean from outlaws, Buddy is given a job on her father's ranch only to be captured by the outlaws himself and tied to a railroad track *a la* "The Perils of Pauline." Escaping with the aid of one of the outlaws, he is first taken to be in cahoots with them but finally vindicates himself and wins the love of Jean.

Violet LaPlante is back with Roosevelt in Walloping Wallace, playing the part of a lady ranch owner for whom Buddy serves as foreman. Lew Meehan is the villainous "Squinty" who, fired by Buddy for shirking his work and bested in a fight with him, forges Violet's name to a bill of sale and later kidnaps her. The sheriff believes Buddy to have done so. Hard rides, stunts, and shootouts abound as Buddy rescues Violet, saves her cattle, and wins her promise to marry him.

Rip-Roarin' Roberts, from a story by Robert J. Horton entitled "A Man of Action" in WEST STORY ANNUAL concerns Buddy's attempts, as a duputy sheriff, to bring "The Hawk" to justice and collect a $10,000 reward. The usual fights and chases ensue until the Hawk is killed in a gunfight with Buddy. And, true to form, the hero and heroine plan to be married as "Finis" blends in with the setting sun at the film's end.

Cyclone Buddy was released on December 15, 1924, bringing to seven the Roosevelt starring films for the year. In it, Buddy is menaced by veteran heavy Bud Osborne. And it seems that Buddy is the marrying kind, for once again we find him making marriage plans with the lovely lass whose undying gratitude and love he has earned through saving her father's ranch.

Richard Thorpe as director, Betty Burbridge as scenarist, and Irving Ries as cameraman were each highly competent at their trade and succeeded in bringing out what talent there might be in Buddy and magnifying it. The Roosevelt films met with audience reception and made money. Although not works of art, the films, produced in 4-6 days' time on

budgets of around $20,000, were entertaining. Buddy was an interesting personality, sort of a poor man's Tom Mix, Buck Jones, and Hoot Gibson rolled into one. His films, released on a states right basis, played mainly the second- and third-rate theatres, but he was one of the foremost "non-major" cowboys. His films were fast moving, heavy on action, and had a judicious sprinkling of deadpan comedy. Buddy is not unlike the more successful George O'Brien in his screen characterization. Although not the comedian, actor, or extrovert *par excellence* that O'Brien was, there was a faint wisp of O'Brien in Buddy's screen personality. The potential for greatness as a performer seemed locked in Buddy, being only partially released throughout his long career.

Six more Roosevelt starrers were produced by Scott's firm in 1925 for distribution through Weiss-Artclass. Approved Pictures became Action Pictures in mid-year. *Gold and Grit,* the first, had some good scenes and a plot which was a little more imaginative than the usual B-Western story. Nelson McDowell, sidekick to numerous cowboy stars, shares the excitement in this one as Buddy attempts to clear himself of a crime he did not commit and to save a girl he has fallen in love with. During a storm Ann McKay and William Turner, son of the owner of the Golden Eagle Mine, take refuge in Buddy's cabin. While cheating at cards Turner forces Ann to accept his proposal of marriage. Buddy produces proof that it is Turner and not himself who is guilty of the crime for which Buddy is blamed. In an ensuing fight Turner is killed by lightning just as he is about to knife Buddy. Turner's father is later charged with fraudulent ownership of the mine and steals most of the gold, only to be killed in an explosion after Buddy has recovered the gold and captured the outlaw gang. Buddy again has marriage on his mind as the film ends.

In *Fast Fighting* Buddy wins the girl after clearing himself of a theft actually performed by the girl's

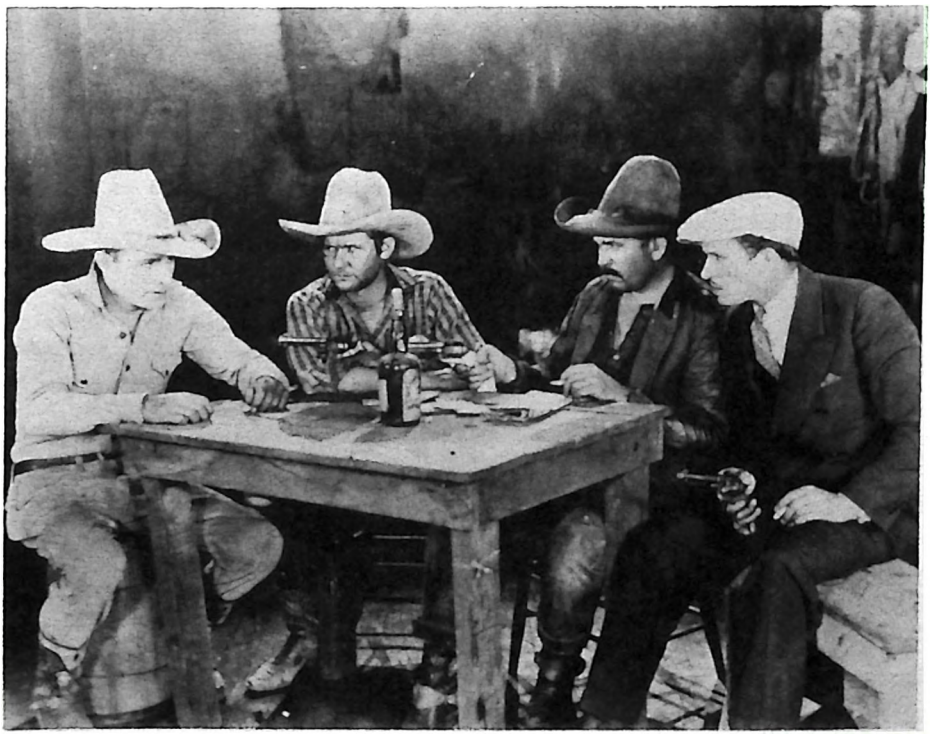
brother and a gang in whose clutches he has fallen. In *Galloping Jinx* he is married a little sooner than he expects, as he is mistaken for someone else while in a delirium and hastily married to the heroine who must be wed by noon on her 18th birthday in order to inherit a ranch.

An aeroplane pops up in *Reckless Courage* as Helen Foster, delivering a valuable necklace, is forced to throw it from the open cockpit during a robbery in flight. It lands at the feet of Buddy and he picks it up. Helen parachutes from the plane, sees Buddy with the necklace, and holds him up. Later Buddy rescues her from the gang that is after the necklace and takes care of her after an accident. Forced to trade the necklace for the girl's release after she has been kidnapped, he ultimately disposes of the hoodlums and recovers the necklace which he returns to Helen.

Buddy, a ranger, is mistakenly shot by the heroine in *Action Galore* as he trails a notorious outlaw. The outlaw traps both of them in a burning cabin as she cares for his wounds, but they escape and Buddy captures the outlaw after a fight in a deserted mine shaft.

Roosevelt again gets to court Jean Arthur, this time in *Thundering Through,* as he successfully thwarts the crooked local banker who is out to grab up both his ranch and that of the girl because of his knowledge of plans to construct a railraoad across them soon.

The 1926 starring films of Roosevelt were *Hoodoo Ranch* (story centering about hidden gold in a haunted ranchhouse); *Easy Going* (wealthy girl is saved from suave villain by lawyer's son); *Tangled Herds* (owner of goldmine sets out to capture outlaw that has victimized him); *Twin Twiggers* (Buddy plays twin brothers, one a smuggler and the other a good guy); *The Dangerous Dub* (Buddy, in love with Peggy Montgomery, prevents her wicked stepfather from forcing her



Lightnin' Smith Returns *(Syndicate, 1931)*

mother to sell him the ranch on which they live. In a series of chases on horseback and by train Buddy overcomes Scarface, the chief henchman, and marries Peggy); *The Rambling Galoot* (Buddy thwarts counterfeiters in this one as he teaches Violet LaPlante the art of golf and romance); and *The Bandit Buster* (This film like *The Dangerous Dub,* is unusual in that the heroine has a mother, unlike the biological freaks found in most B-westerns. A strong cast includes Molly Malone, Lafe McKee, Robert Homans, Charles Whittaker, Al Taylor, and Winifred Landis.).

The last three films in 1926 were released through Associated Exhibitors, an improved arrangement brought about by Scott as a result of the success of Roosevelt's films (along with those of Buffalo Bill, Jr. and Wally Wales). But in 1927 an even better arrangement was worked out with Pathe, which released six Roosevelt Westerns. The first was *Between Dangers,* based on a Walt A. Coburn story entiled "Ride Em Cowboy;" the second release, *The Fighting Comeback,* was also adapted from a Coburn story, "The Sundance Kid." Both were exciting filmfare. But the third entry, *Code of the Cow Country,* used (although it may have been original then) the time-worn plot of "cowboy loves girl, saves weak brother, has misunderstanding with girl, and clears up everything in the final reel." *The Phantom Buster* is noteworthy in that Buddy plays "look-alikes" — both the hero and the villain. Later cowboys of the sound era would overwork this plot theme which was still novel when Buddy used it. Boris Karloff, yet several years away from immortality as Frankenstein's Monster, appears in one of his rare Western roles. *Ride Em High* revolves about Buddy's attempts to learn the truth behind his father's murder and to aid a girl caught in the middle of a feud. *The Cowboy Cavalier,* released by Pathe on January 29, 1928, was Buddy's last film for Scott. It was a mystery drama involving a girl who loses her memory when she witnessed the murder of her uncle. Buddy is a young deputy who solves the mystery and marries the girl after she regains her memory.

In 1928 sound became a reality and in its infancy made many studio heads and producers dubious regarding the continuation of silents, especially Westerns. Although there was still a year to go on his contract, Buddy won his release from Scott. The industry was in such a turmoil that Scott was glad to let him go. He could not sell the year he had left on the Roosevelt contract and Buddy's salary had gone up compared to that of Buffalo Bill, Jr. and Wally Wales, both of whom did six more films for Scott before the company folded. But in having an image name by that time Buddy was able to sign with Rayart (forerunner of Monogram) for six budget silent Westerns with J. P. McGowan directing. These Rayart releases were *Painted Trails, Trailin' Back, Trail Riders, Lightnin' Shot, Devil's Tower,* and *Mystery Valley.* Trem Carr produced the series, the best that Buddy had made up to that time. Because of sound difficulties and uncertainty about the future of Westerns, Rayart did not renew his contract.

In 1929 Fox Film Company decided to make the first Cisco Kid feature, *In Old Arizona.* Being a friend of Raoul Walsh, Buddy was scheduled to be tested for the part but broke his leg and had to bow out. The lead went to Warner Baxter, who wound up with an academy award for his portrayal. Buddy did appear in Fox's *Strong Boy,* a John Ford production starring Victor MacLaghlin and Beatrice Joy. He was billed 5th in the cast under his real name of Kent Sanderson. The film, a comedy, was released in both silent and sound versions. In 1930 Buddy supported (9th billing) William Haines in MGM's *Way out West,* an 8-reeler released in both silent and

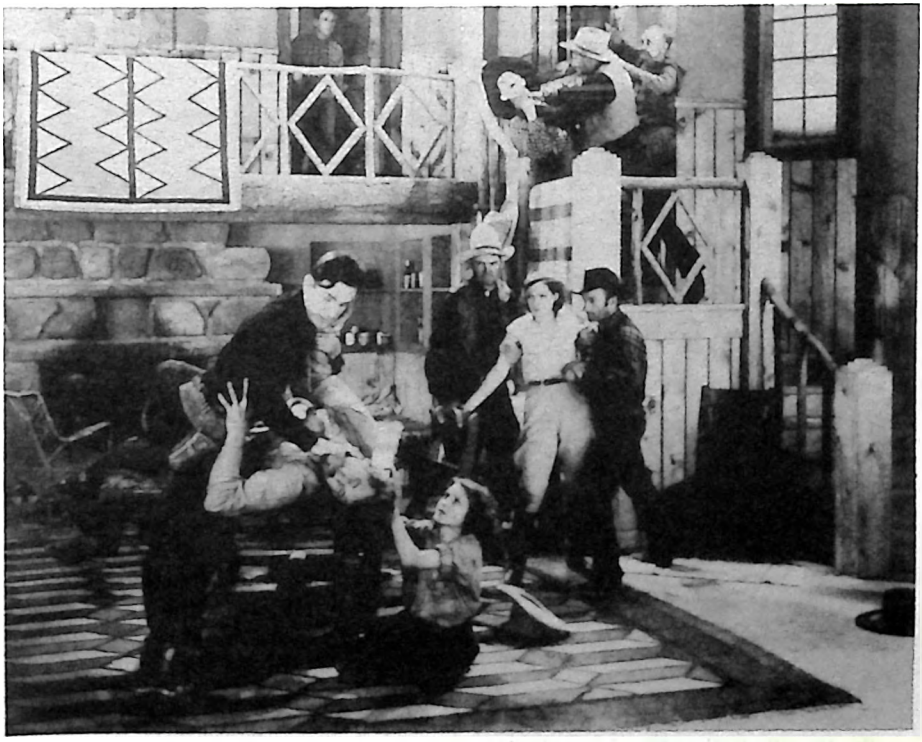
sound versions. The same year Buddy was featured along with Buffalo Bill, Jr. and Allene Ray (the serial queen) in Syndicate's *Westward Bound,* supported by old-timers Yakima Canutt, Pete Morrison, Ben Corbett, and Tom London.

Roosevelt was the sole star of Syndicate's *Lightnin' Smith Returns* (released as "Valley of the Badmen" in England), aided by Tom London and Peewee Holmes. He is known to have starred in three or four other Syndicate Westerns but research thus far has not uncovered the titles or credits. Syndicate announced *Before the Law Came, Outlaw's Brand, The Kid's Last Ride,* and *Riders of Stockade Range* as Roosevelt titles but they apparently were never made.[9]

Like a lot of people, Buddy was hit hard by the depression and the collapse of financial institutions. As he put it, "all hell broke loose in the bankruptcy of the Guarantee Building and Loan Corporation of Hollywood to the tune of $4 million. It cost me $36,000, peanuts compared to others – but it was about all I had."[10]

In 1933 Buddy was featured along with George (Gabby) Hayes and Fred Kohler in support of Randolph Scott and Sally Blaine in Paramount's *Wild Horse Mesa.* It was a good role for Buddy and demonstrated his talents as a character actor. The same year he was featured (6th in the billing) in Tom Mix's *The Fourth Horseman,* a Universal release which also boasted Raymond Hatton, Eddie Cobb, and Fred Kohler. Metro Goldwyn Mayer used him in *Operator 13* starring Gary Cooper and Marion Davies, but the nature or size of his role is unknown to the author.

Buddy's last series, in 1934, was for Victor Adamson's California Motion Pictures, releasing through Superior Films. Six films are known to have been made, two of which were *Boss Cowboy* and *Circle Canyon.* Information on the other four has not



A scene from **Circle Canyon** *(Superior, 1934).*

been located yet. Any help along this line will be appreciated by WESTERN FILM COLLECTOR and the author.

Following completion of the six films for Adamson, Buddy reverted to stunting and supporting roles. The parts got smaller and smaller as the years went by. He had a few good parts in the mid-thirties. For example, in 1935 he was featured in RKO's all-star Western *Powdersmoke Range* and Hoot Gibson's *Rainbow's End* at First Division. By 1936 his parts were becoming mediocre. He was billed only 7th in Gene Autry's *The Old Corral.*

During his starring days Roosevelt dressed as an ordinary citizen when not working, never caring to exploit himself in the fashion of Tom Mix. He regretted the change in fashion brought about by the Mix influence which caused people to dress as dudes in a manner far different to the authentic cowboy who "made only thirty bucks a month in them thar days, Pardner."[11]

Roosevelt's brother, Douglas, tells this anecdote on Buddy:

> While he didn't care much about hunting, fishing, etc., he was a crack shot with both the rifle and hand guns and amazed his friends who knew that he seldom practiced shooting even in the shooting galleries. He got a real bang out of using the long bull whip and could pop the head off of a chicken or bird within range and could make the whip pop like a gun and at the same time wrap it around a person's neck without said person hardly feeling it.
>
> Another crazy pastime he had was throwing knives and bayonets, at which he was particularly good. He had a mountain cabin at Crestline Village not far from Arrowhead Lake in the San Bernadino Mountains where there were plenty of large trees to practice on during weekends. This went on during the bath tub gin days when we got alcohol in 5 gallon cans, diluted it to about 120 proof with water and put a few drops of juniper oil in it, shook it up to mix it, and drank it to get high on. Usually as the evening wore on there were one or two out of the 10 to 20 friends who were there for the weekend who got high enough to want to stand (arms out) against one of the large trees and have Kent throw bayonets above and below their arms, up and down each side of their bodies and both sides of their legs and (as they called it) pin them to the tree.
>
> Several times when I happened to be at one of his weekend parties and saw that Kent was getting a little high on the gin, I gathered up the bayonets and hid them somewhere in the forrest till next day. Fortunately, Kent never did stick anyone with a bayonet or knife.[12]

Buddy was a good stuntman both before and after his starring days. As a kid he had rode horses recklessly roping calves, horses and cattle on the range among steep and deep washes, rough ground, and over prairie dog towns that were literally covered with holes. He would often be skinned up in these antics but seldom sustained a broken bone; however, he was hurt on several occasions in the movies, Buddy, in commenting on the unreasonable requests of some directors, reminisced about one incident:

> In jumping a horse over an eight foot cut the director asked me if I could pull and fire my revolver while in mid air at the subject I was chasing. I explained to him in rather hot language why it could not be done, and he shut up. But it typifies the freakish ideas some directors pulled. And when one of us were badly hurt or killed such never reached the press.[13]

As for his marital status, Buddy was married three times. First was Kathryn DeForrest, a union which lasted only about two years. Then he was married to Frances Gable, a half-sister to Clark Gable, for eight or ten years. Buddy loved Frances and never really got over his divorce from her. Time has almost erased any rememberance of the cause for the splitup, but his sister Noreen recalls that it had something to do with Frances "blowing up" at a director or producer and Buddy's losing an important picture contract. Other than this, she cannot remember the details. But in his last days, dying from cancer, Buddy opinioned that he should have stayed with Frances at the time, that he loved her very much.[14] Lastly, he married Wanda Lane, a marriage lasting twenty-odd years and producing a son, Keith. Buddy was divorced a year or so before his death. His son turned out to be a disappointment and Buddy spent his last years neglected and alone except for his loyal and loving brothers and sisters. A few friends and fans, too, would occasionally drop by the Veterans Hospital to see him, a fact which never ceased to cheer him.

During World War II Buddy served in the Coast Guard. The war over, he returned to Hollywood as a freelance actor and stuntman. He also served as Ronald Coleman's "stand in" for sometime, and the two were very good friends. Roosevelt was never able to stage a comeback as a featured player but did manage to support his wife and son during his downhill slide in pictures. After becoming quite neurotic and sickly Buddy was divorced from his third wife, Wanda, and moved to his old hometown, Meeker, Colorado. His health failing rapidly, he nevertheless sent his ex-wife and son financial aid when they asked him for it, but not always without a fatherly growl in so far as his son was concerned.

Buddy was in the Vets hospital at

Roosevelt (with cup in hand) with friends at the San Fernando Valley Veterans hospital circa 1968.

Sylmar, California when the big earthquake took place in 1971 and was lucky to come out alive. In the summer of 1972 he returned to Colorado to live with his younger brother Cuthbert on his ranch, later renting an apartment in Meeker where he made his home until his health required that he go to the veterans hospital at Grand Junction and where he spent the year prior to his death on Saturday, October 6, 1973. He was buried in his hometown of Meeker. The cause of his death was cancer, although he had been suffering from several different ailments.

Up until his retirement in 1962 Buddy appeared in scores of movies. He had small roles in such serials as *Dick Tracy* (1937), *S.O.S. Coast Guard* (1937), *Daughter of Don Q* (1946), and *King of the Rocket Men* (1949). He had roles in *Stagecoach* (1939), *Abilene Town* (1946), *Badman's Territory* (1946), *Colt 45* (1950), *Tall Man Riding* (1955), *Around the World in 80 Days* (1956)and *The Man Who Shot Liberty Valance* (1962). His last role was a song-and-dance specialty in the film musical *Lil' Abner.*

Kalton Lahue, in his authoritative Western film book, has said:

> One Sunday not too long ago, I spent the day sitting in a small screening room located in a West Los Angeles vault. On the screen in front of me, I watched Buddy Roosevelt perform once more in several of the features from his Lester F. Scott, Jr. series. Over 40 years had passed since they were filmed, yet when compared to the pictures of Bob Custer and others, I felt that Buddy's work had stood the test of time much better and I left that evening with the conviction that this long-neglected Western personality and his cinematic adventures deserve more recognition than they have received. Should the day arrive when prints of these pictures are made available to the general public, I'm certain that many younger Western fans will agree.[15]

Such praise from a distinguished Western film historian is indeed a compliment, and it is a shame that younger fans missed those glorious Roosevelt years 1924-1934 when he vied with the greatest for Western honors in wild and wooly action pictures. Buddy Roosevelt is gone, along with most of his cowboy contemporaries, but he has left us a legacy that deserves perpetuation. The Hollywood that Roosevelt helped to create along with other thrill-makers exist now only in memory — but it is such memories that sustain most of us along the treacherous trails of adulthood.

Buddy Roosevelt lived long enough to see the revival of interest in his screen work and to realize that he was not entirely forgotten. For this Western film fans can be grateful. And Buddy never lost his sense of humor. In his last years of declining health he liked to tell about receiving a fan letter from South America which started with "Dear Pal" followed by a string of praise and flowery words and ending with a postscript, "I always see your pictures because I never have to stand in line." That always struck Buddy as very funny. One of his favorite expressions was "May the sun always shine in your garden of happiness," and his own garden of happiness was brightened a little in the knowledge that there were those who remembered and appreciated him. To know that grown men still looked upon him as a cowboy hero who helped to shape their lives and their moral character was gratifying to him. And with Lahue, I hope that the Roosevelt films can be made available for a new generation to see, for they are part of a unique heritage. Your children and my children deserve to share in this bit of Americana.

FOOTNOTES

[1]Letter from Buddy Roosevelt to Bill Priest, printed in *Wrangler's Roost*, Numbers 14-15, February-March, 1971.

[2]From unpublished papers written by Buddy Roosevelt in 1968 and now owned by his sister Noreen Sather.

[3]*Ibid.*, p. 5.

[4]*Ibid.*, pp. 12-14.

[5]*Ibid.*, pp. 12-14.

[6]Continuation of Roosevelt letter to Bill Priest, *Wrangler's Roost*, May, 1971.

[7]Roosevelt papers, pp. 14-15.

[8]*Ibid.*, p. 8.

[9]Letter from Bill McDowell, Sept. 25, 1973.

[10]Roosevelt papers, p. 14.

[11]*Ibid.*, p. 11.

[12]Letter from Douglas Sanderson, February, 1974.

[13]Roosevelt papers, p. 16.

[14]Telephone conversation with Mrs. Noreen Sather, October 5, 1974.

[15]Kalton C. Lahue, *Winners of the West* (New York: A. S. Barnes and Company, 1970), pp. 275-276.

Roosevelt in one of the last pictures taken before his death in 1973.

Partial Filmography of the Major Films of Buddy Roosevelt*

(*Missing are 4 films Buddy made for Syndicate in 1932 and 4 that he made for California Motion Pictures in 1934. The information was not available at publication time.)

1. **DOWN IN TEXAS** (Universal, 1923). *Nat Ross.* Kent Sanderson, (Buddy Roosevelt), Lola Todd.
2. **LURE OF THE YUKON** (Norman Dawn Alaskan Company, 1924). Distributed by Lee-Bradford Corporation. *Norman Dawn.* Eva Novak, Spottiswoode Aitken, Kent Sanderson (Buddy Roosevelt), Arthur Jasmine, Howard Webster, Katherine Dawn, Eagle Eye.
3. **ROUGH RIDIN'** (Lester F. Scott, Jr., Approved Pictures, 1924). Distributed by Weiss Brothers Artclass Pictures. *Richard Thorpe.* Buddy Roosevelt, Elsa Benham, Richard Thorpe, Joe Rickson, Frances Beaumont, Arthur Detlorf, Mike Ready.
4. **BATTLING BUDDY** (Lester F. Scott, Jr., Approved Pictures, 1924). Distributed by Weiss Brothers Artclass Pictures. Richard Thorpe. Buddy Roosevelt, Violet LaPlante, Charles E. Butler, William Lowery, Kewpie King, Shorty Hendrix, Pardner (horse).
5. **BIFF BANG BUDDY** (Approved Pictures, 1924). Distributed by Weiss Brothers Artclass Pictures. *Frank L. Inghram.* Buddy Roosevelt, Jean Arthur, Buck Conners, Robert Fleming, Al Richmond.
6. **WALLOPING WALLACE** (Approved Pictures, 1924). Distributed by Weiss Brothers Artclass Pictures. *Norbert Myles (although some credit Richard Thorpe).* Buddy Roosevelt, Violet La Plante, Lew Meehan, N. E. Hendrix, Lillian Gale, Terry Myles, Olin Francis, Dick Bodkins.
7. **RIP-ROARIN' ROBERTS** (Approved Pictures, 1924). Distributed by Weiss Brothers Artclass Pictures. *Richard Thorpe.* Buddy Roosevelt, Brenda Lane, Joe Rickson, Al Richmond, John Webb Dillon, Bert Lindley, Lew Bennett.
8. **CYCLONE BUDDY** (Approved Pictures, 1924). Distributed by Weiss Brothers Artclass Pictures. *Alvin J. Neitz.* Buddy Roosevelt, Norma Conterno, Alfred Hewston, Bud Osborne, J. P. Lockney, Chet Ryan, Shorty Hendrix.
9. **GOLD AND GRIT** (Approved Pictures, 1925). Distributed by Weiss Brothers Artclass Pictures. *Richard Thorpe.* Buddy Roosevelt, Ann McKay, William H. Turner, L. J. O'Connor, Wilbur Mack, Nelson McDowell, Hank Bell.
10. **FAST FIGHTING** (Approved Pictures, 1925). Distributed by Weiss Brothers Artclass Pictures. *Richard Thorpe.* Buddy Roosevelt, Nell Brantley, Joe Rickson, Emily Barre, Sherry Tansey, Emma Tansey, Leonard Trainor.
11. **RECKLESS COURAGE** (Action Pictures, 1925). Distributed by Weiss Brothers Artclass Pictures. *Tom Gibson.* Buddy Roosevelt, J. C. Fowler, Helen Foster, William McIlwain, Jay Morley, Jack O'Brien, N. E. Hendrix, Merrill McCormick, Eddie Barry, Princess Neola, Robert Burns.
12. **GALLOPING JINX** (Action Pictures, 1925). Distributed by Weiss Brothers Artclass Pictures. *Robert Eddy.* Buddy Roosevelt, Gloria Heller, J. Gordon Russell, Ralph Whiting, Billie Bennett, Louis Fitzroy, Jack O'Brien, Martha Dudley, Charles Colby, Clyde McClary, Sam Blum, Leonard Trainer.
13. **ACTION GALORE** (Action Pictures, 1925). Distributed by Weiss Brothers Artclass Pictures. *Robert Eddy.* Buddy Roosevelt, Toy Gallagher, Charles Williams, Joe Rickson, Jack O'Brien, Raye Hamilton, Ruth Royce.
14. **THUNDERING THROUGH** (Action Pictures, 1925). Distributed by Weiss Brothers Artclass Pictures. *Fred Bain.* Buddy Roosevelt, Jean Arthur, Charles Colby, Lew Meehan, Frederick Lee, L. J. O'Connor, Lawrence Underwood.
15. **HOODOO RANCH** (Action Pictures, 1926). Distributed by Weiss Brothers Artclass Pictures. *William Bertram.* Buddy Roosevelt.
16. **TANGLED HERDS** (Action Pictures, 1926). Distributed by Weiss Brothers Artclass Pictures. *William Bertram.* Buddy Roosevelt.
17. **TWIN TRIGGERS** (Action Pictures, 1926). *Richard Thorpe.* Buddy Roosevelt, Nita Cavalier, Frederick Lee, Laura Lockhart, Lafe McKee, Charles (Slim) Whitaker, Clyde McClary, Togo Frye, Hank Bell.
18. **EASY GOING** (Action Pictures, 1926). Distributed by Weiss Brothers Artclass Pictures. *Richard Thorpe.* Buddy Roosevelt.

Merrill McCormack, Roosevelt and Betty Baker in Range Riders *(Superior, 1934)*

19. **THE DANGEROUS DUB** (Action Pictures, 1926). Distributed by Associated Exhibitors. *Richard Thorpe.* Buddy Roosevelt, Peggy Montgomery, Joseph Girard, Fanny Midgley, Al Taylor, Curley Riviere.
20. **THE RAMBLIN' GALOOT** (Action Pictures, 1926). Distributed by Associated Exhibitors. *Fred Bain.* Buddy Roosevelt, Violet La Plante, Frederick Lee.
21. **THE BANDIT BUSTER** (Action Pictures, 1926). Distributed by Associated Exhibitors. *Richard Thorpe.* Buddy Roosevelt, Molly Malone, Lafe McKee, Winifred Landis, Robert Homans, Charles (Slim) Whitaker, Al Taylor.
22. **BETWEEN DANGERS** (Action Pictures, 1927). Distributed by Pathe Exchange. *Richard Thorpe.* Buddy Roosevelt, Alma Rayford, Rennie Young, Al Taylor, Charles Thurston, Allen Sewall, Edward W. Borman, Hank Bell.
23. **THE FIGHTIN' COMEBACK** (Action Pictures, 1927). Distributed by Pathe Exchange. *Tenny Wright.* Buddy Roosevelt, Clara Horton, Richard Neill, Robert Homans, Charles Thurston, Richard Alexander.
24. **CODE OF THE COW COUNTRY** (Action Pictures, 1927). Distributed by Pathe Exhange. *Oscar Apfel.* Buddy Roosevelt, Hank Bell, Elas Benham, Melbourne MacDowell, Sherry Tansey, Richard Neill, Walter Maly, Frank Ellis, Ruth Royce.
25. **THE PHANTOM BUSTER** (Action Pictures, 1927). Distributed by Pathe Exchange. *William Betram.* Buddy Roosevelt, Alma Rayford, Charles (Slim) Whitaker, Boris Karloff, John Junior, Walter Maly, Laurence Underwood.
26. **RIDE 'EM HIGH** (Action Pictures, 1927). Distributed by Pathe Exchange. *Richard Thorpe.* Buddy Roosevelt, Charles K. French, Olive Hasbrouck, Robert Homan, George Magrill.
27. **THE COWBOY CAVALIER** (Action Pictures, 1928). *Richard Thorpe.* Buddy Roosevelt, Olive Hasbrouck, Charles K. French, Fannie Midgley, Robert Walker, Bob Clark, William Ryno.
28. **PAINTED TRAIL** (Rayart Pictures, 1928). *J. P. McGowan.* Buddy Roosevelt, Betty Baker, Leon De La Mothe, Lafe McKee, Tommy Bay.
29. **TRAILIN' BACK** (Rayart Pictures, 1928). *J. P. McGowen.* Buddy

Roosevelt, Betty Baker, Lafe McKee, Leon De La Mothe, Tommy Bay, Bert Sanderson, Al Bertram.

30. **TRAIL RIDERS** (Rayart Pictures, 1928). *J. P. McGowan.* Buddy Roosevelt, Lafe McKee, Betty Baker, PeWee Holmes, Paul Malvern, Leon De La Mothe, Tommy Bay.
31. **LIGHTININ' SHOT** (Rayart Pictures, 1928). Buddy Roosevelt, J. P. McGowan, Frank Earle, Carol Lane, Jimmy Kane, Tommy Bay, Art Rowlands, Blanco.
32. **DEVIL'S TOWER** (Rayart Pictures, 1928). *J. P. McGowan.* Buddy Roosevelt, Frank Earle, J. P. McGowan, Thelma Parr, Art Rowlands, Tommy Bay.
33. **MYSTERY VALLEY** (Rayart Pictures, 1928). *J. P. McGowan.* Buddy Roosevelt, Carol Lane, Tommy Bay, Jimmy Kane, Art Rowlands.
34. **STRONG BOY** (Fox Film Corporation, 1929). *John Ford.* Victor MacLaglen, Leatrice Joy, Farrell MacDonald, Clyde Cook, Kent Sanderson (Buddy Roosvelt), Douglas Scott, Slim Summerville, Tom Wilson, Eualalie Jenson, David Torrence, Dolores Johnson, Robert Ryan, Jack Pennick.
35. **WAY OUT WEST.** (Metro-Goldwyn-Mayer Pictures, 1930). *Fred Nible.* William Haines, Leila Hyams, Polly Moran, Cliff Edwards, Francis X. Bushman, Jr., Vera Marsh, Charles Middleton, Jack Pennick, Buddy Roosevelt, Jay Wilsey (Buffalo Bill, Jr.).
36. **WESTWARD BOUND** (Webb-Douglas Productions, 1930). Distributed by Syndicate Pictures. *Harry S. Webb.* Buffalo Bill, Jr., Allene Ray, Buddy Roosevelt, Fern Emmett, Ben Corbett, Yakima Canutt, Tom London, Robert Walker, Pete Morrison.
37. **LIGHTNIN' SMITH RETURNS** (Syndicate, 1931). *Jack Orwin.* Buddy Roosevelt, Barbara Worth, Tom London, Peewee Holmes, Jack Richardson, Fred Parker, William Bertram, Nick Duneay, Sam Tittley. (Film released in England as "Valley of the Badmen").
38. **WILD HORSE MESA** (Paramount, 1933). Randolph Scott, Sally Blaine, Fred Kohler, James Bush, George F. Hayes, Buddy Roosevelt, Lucille Laverne, Charley Grapewin, Jim Thorpe, E. H. Calvert.
39. **THE FOURTH HORSEMAN** (Universal, 1933). *Hamilton MacFadden.* Tom Mix, Margaret Lindsay, Raymond Hatton, Fred Kohler, Edmund Cobb, Buddy Roosevelt, Richard Cramer, Harry Allen, Herman Nolan, Paul Shawhan, Rosita Morstini, "Tony".
40. **BOSS COWBOY** (California Motion Pictures, 1934). Distributed by Superior. *Victor Adamson.* Buddy Roosevelt, Francis Morris.
41. **CIRCLE CANYON** (California Motion Pictures, 1934). Distributed by Superior. *Victor Adamson.* Buddy Roosevelt, Patsy Bellamy, Art Mix.
42. **POWDERSMOKE RANGE** (RKO-Radio, 1935). *Wallace Fox.* Harry Carey, Hoot Gibson, Guinn Williams, Boots Mallory, Bob Steele, Tom Tyler, William Farnum, William Desmond, Buzz Barton, Wally Wales, Buddy Roosevelt, Art Mix, Buffalo Bill, Jr., Franklyn Farnum, Sam Hardy, Ray Mayer.
43. **RAINBOW'S END** (First Division, 1935). *Norman Spencer.* Hoot Gibson, June Gale, Buddy Roosevelt, Oscar Apfel, Warner Richmond, Ada Ince, Charles Hill, Stanley Blystone, John Elliott, Fred Gilman, Henry Rocquemore.
44. **THE OLD CORRAL** (Republic, 1936). Gene Autry, Smiley Burnette, Hope Manning, Lon Chaney, Jr., Cornelius Keefe, Merrill McCormack, Buddy Roosevelt, Milburn Moranti, Frankie Marvin, Abe Lefton, Charles Sullivan, Marc Kramer, John Bradford, Lew Kelly, Sons of the Pioneers.

(The following titles represent just a few of the several hundred films in which Buddy Roosevelt appeared in either billed or unbilled roles)

1933 **OPERATOR 13** (MGM-Cosmopolitan, Marion Davies, Gary Cooper)

1935 **CAPTAIN BLOOD** (Warner Brothers, Errol Flynn)

1936 **THE PLOUGH AND THE STARS** (RKO-Radio, Barbara Stanwich, Preston Foster)

1937 **SOS COAST GUARD** (Republic, Ralph Byrd)

1937 **DICK TRACY** (Republic, Ralph Byrd)

1938 **THE BUCCANEER** (Paramount, Fredric March, Cecil B. DeMille Prod.)

1939 **STAGECOACH** (United Artist, John Wayne, John Ford Prod.)
1941 **THUNDER OVER THE PRAIRIE** (Columbia, Charles Starrett)
1946 **BOSS COWBOY**
1946 **DAUGHTER OF DON Q** (Republic)
1946 **ABILENE TOWN** (United Artist, Randolph Scott)
1946 **BADMAN'S TERRITORY** (RKO-Radio, Randolph Scott)
1947 **BUCK PRIVATES COME HOME** (Universal, Abbott and Costello)
1949 **FLAXY MARTIN** (Warner Brothers, Virginia Mayo)
1949 **KING OF THE ROCKET MEN** (Republic, Tristam Coffin)
1950 **ABBOTT AND COSTELLO IN THE FOREIGN LEGION** (Universal-International, Abbott and Costello)
1950 **COLT 45** (Warner Brothers, Randolph Scott)
1950 **DALLAS** (Warner Brothers, Gary Cooper)
1952 **THE BELLE OF NEW YORK** (Fred Astaire and Vera-Ellen)
1952 **THE OLD WEST** (Columbia, Gene Autry)
1955 **TALL MAN RIDING** (Columbia, Randolph Scott)
1956 **AROUND THE WORLD IN 80 DAYS** (United Artist, David Niven)
1957 **SHOOTOUT AT MEDICINE BEND** (Warner Brothers, Randolph Scott)
1959 **FLESH AND THE SPUR**
1959 **WESTBOUND** (Columbia, Randolph Scott)
1961 **PORTRAIT OF A MOBSTER** (Vic Morrow, Leslie Parrish)
1962 **THE MAN WHO SHOT LIBERTY VALANCE** (Paramount, John Wayne, John Ford Prod.)
1962 **FURY AT SUNDOWN**

ACKNOWLEDGEMENTS

The author is indepted to Roosevelt's sister, Mrs. Noreen Sather, and his brother, Douglas Sanderson, for their cooperation and permission to publish excerpts from the private papers of Buddy Roosevelt, as well as for the anecdotes which they shared. And a special thanks to Dave Rolands for permission to reprint portions of a letter from Buddy Roosevelt to Bill Priest that appeared in installments in *Wrangler's Roost* from February through June, 1971. Likewise, film historians Nick Williams, Les Adams, Bill McDowell, and Cyril Nicholls graciously shared information which they had regarding the career of Roosevelt.

Roosevelt and Fred Kohler in a scene from **Under The Tonto Rim** *(Paramount, 1936).*

WESTERN FILM FESTIVAL

1974

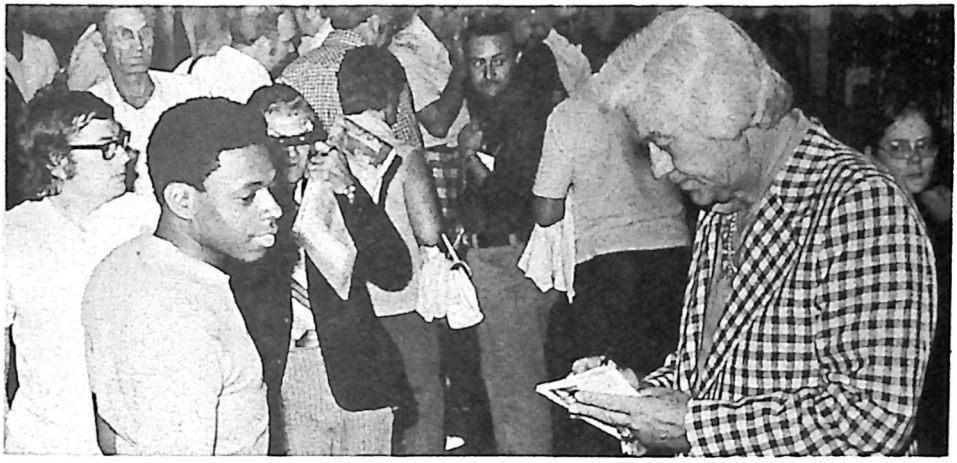
A Photo Essay

By Les Leverett

Registration on the first morning

Peggy Stewart with one of the several registered from England, Colin Momber.

Myron Healey and Eddie Dean meet for the first time in several years.



Monte Hale signs autographs during his first appearance on the floor.

Penny Edwards visits the display room.

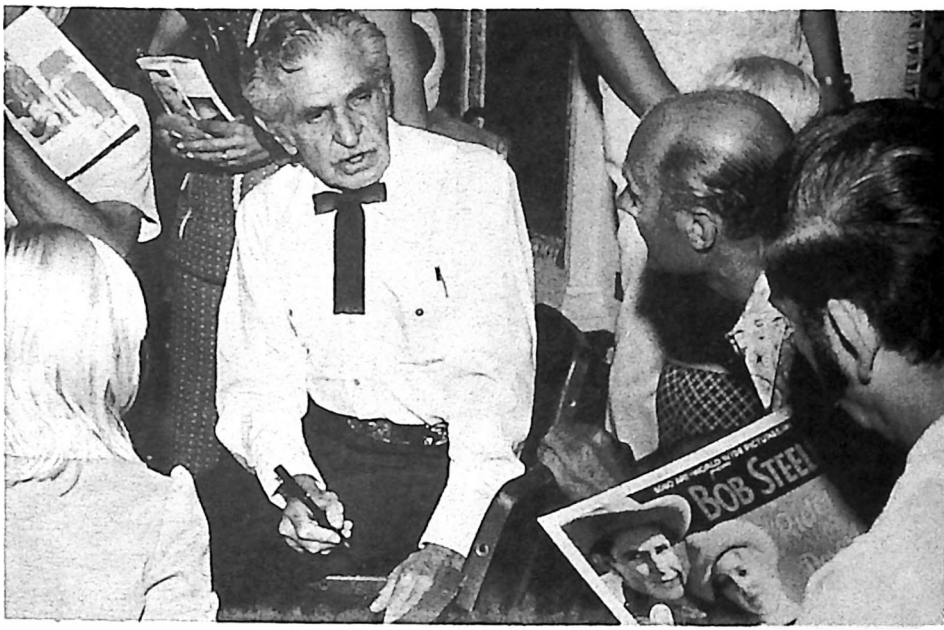
Eddy and Doris Waller talk with one of the younger fans.

Stan Jolley checks one of his young fan's name tag.

John Hagner, from the Stuntmans Hall of Fame, visits with Lash LaRue and Eddie Dean.

Dorothy Fay Ritter visits with a few of her fans.

Jack Irvin from Nashville, Tenn., meets Jim Bannon.



Bob Steele and Nick Nichols discuss Steele's career while he signs autographs.

Johnny Bond meets a few of his fans.

Peggy Stewart greets Buck Rainey, a regular contributor to WFC.

H. S. Covington of Centralia, Ill., looks on as Davy Sharpe signs autographs.

The display room as it looked the first morning as the registered guests began to drift in.

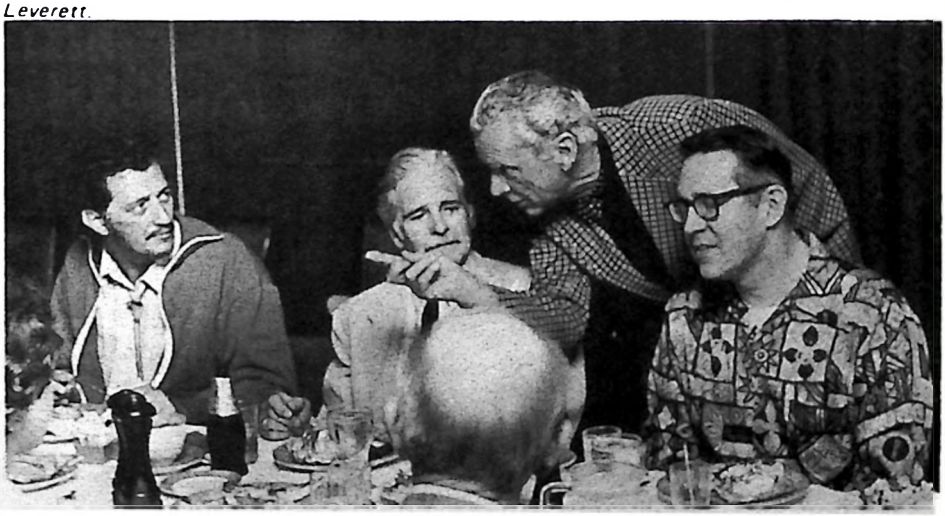
Edd y Waller brought along his camera also. Here he is taking the picture of Mr. and Mrs. Gary Kramer of Muncie, Indiana.

Peggy Stewart and Bill Benedict reminisce over some old stills.

Hays Cathey of Nashville, Tenn., meets Myron Healey.

The Mendozas spend part of their 1st anniversary with Jim Bannon and Dot Leverett.

Jolley & Bannon discuss serious matters.



John Hagner, Sharpe & Jim Shoenberger get instructions from Hayden.

Stewart & Steele are staying busy.

Monte & Dorothy Fay pause to smile for the camera.

The souvenir T-shirts

The Jarvis's meet with Monte Hale & Penny Edwards.

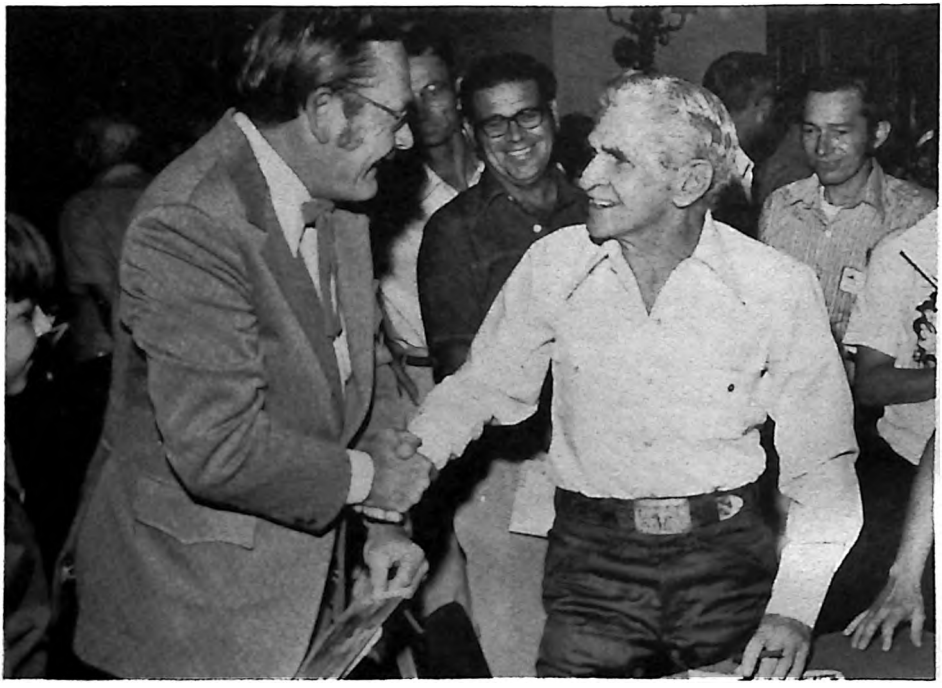
Max Harrison, Lexington, Ky., presents Bob Steele with a certificate making him a "Kentucky Colonel."

The fans wait patiently.

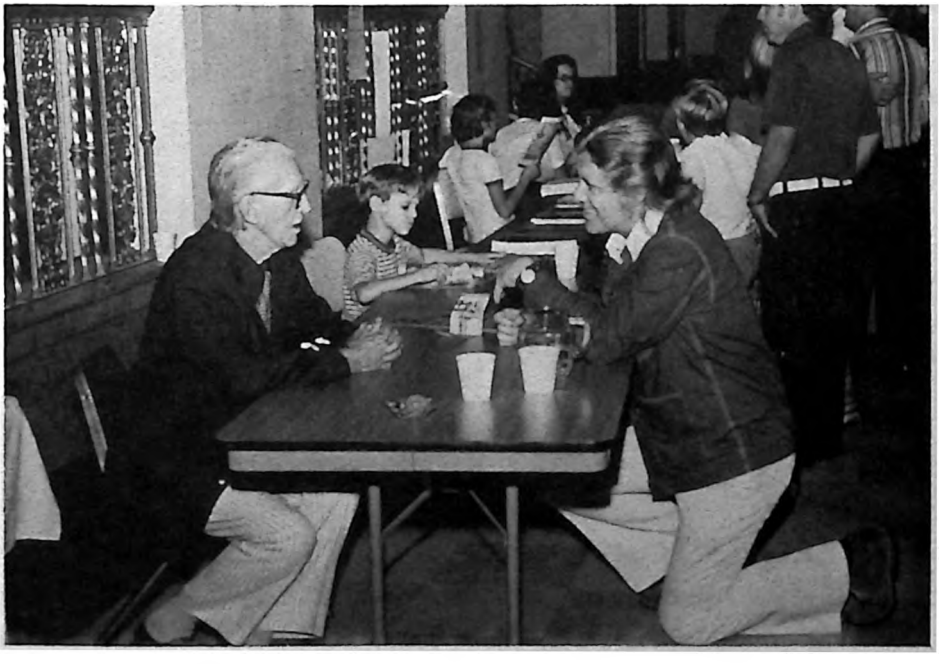
"When you call me that – smile!"

Lash LaRue gives a demonstration with his bullwhip on the balcony.

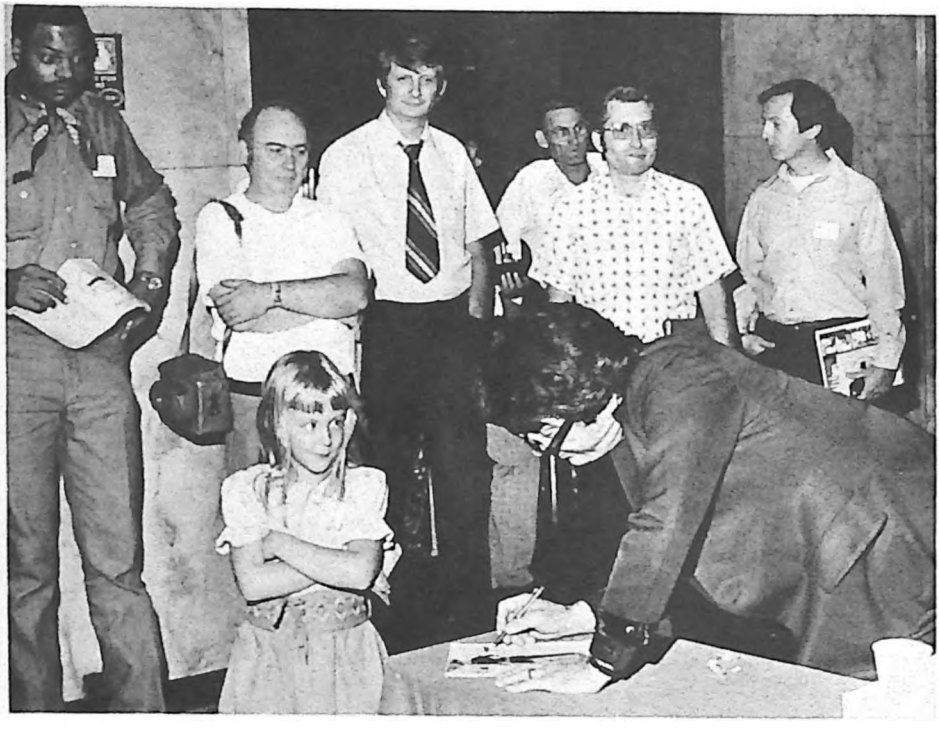
Healey meets one of his favorites for the first time in many years.



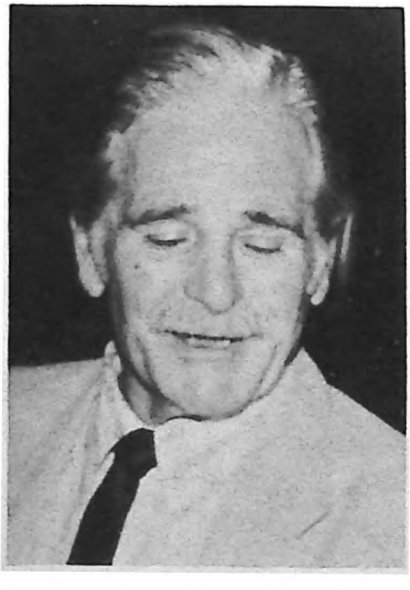
Sharpe spends some time in the Dealer's room.



Howard Schweig enjoys chatting with Waller.



Fans came in all sizes.

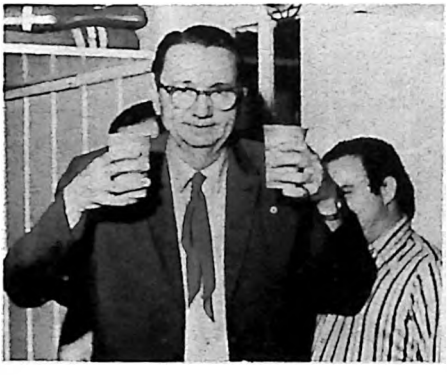


Sharpe & Benedict show us what good sailors they are.

Ready for the boat ride.

Eddy Waller talks with fans on the boat ride.

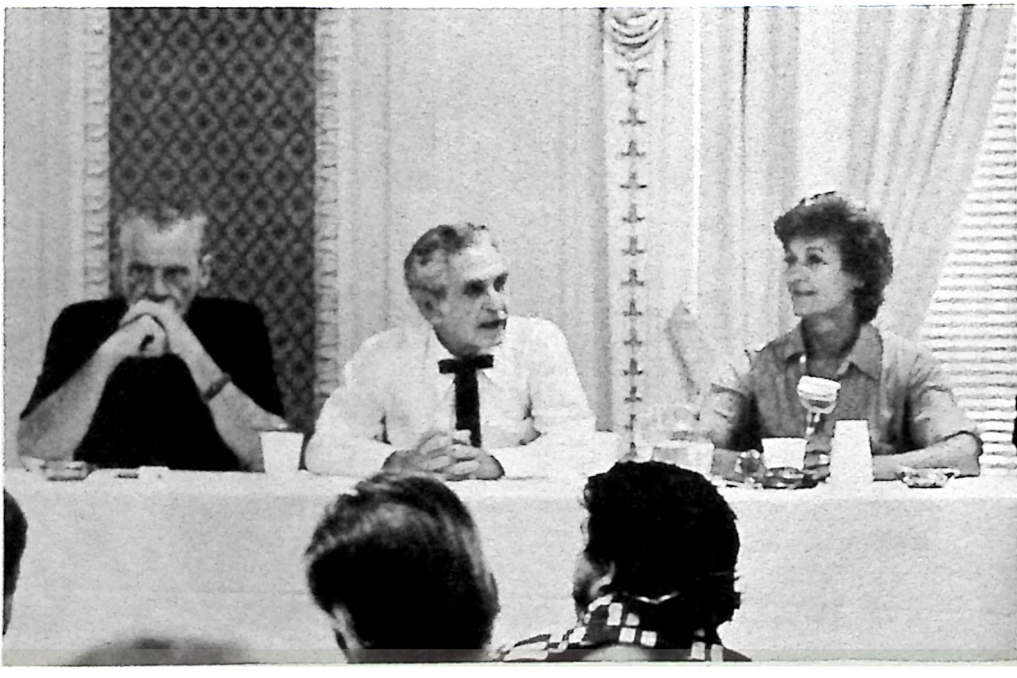
Even stars have to eat.



Bond is ready for the boat.

Jolley and the Bannons at dinner.

The first Panel of the Stars

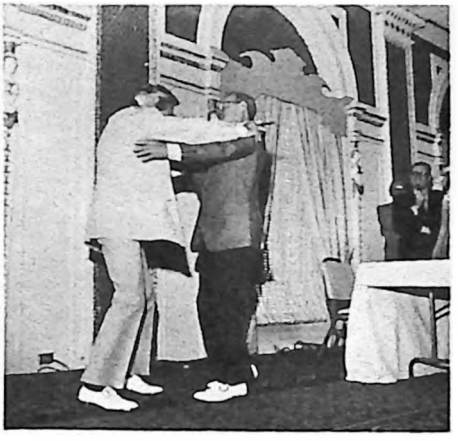


Second Panel of the Stars

Third Panel of the Stars

Eddie Dean and Myron Healey are attentive listeners at the panels.

A part of the overflow crowd that attended all three of the Panels of the Stars.



Bill Benedict and Davy Sharpe put on a demonstration of a fight for the crowd at the last Panel of the Stars on Saturday afternoon.

Regretfully the camera failed to record the **forward** *flip that Mr. Sharpe did before landing on his back.*

Russ Hayden receives one of only 25 "Buck Jones Watches" from Jess Stensbury of Fort Lauderdale, Florida.

"Charlie" and Bill Middlebrook receive a special award from Russ Hayden, presented by Jim Shoenberger.

The banquet was the perfect ending to an exciting festival.

A special treat for all of those attending the banquet came when Johnny Bond and Eddie Dean performed a few of their most famous songs.

Part of the overflow crowd who attended the banquet on Saturday night.

JIM BANNON

BILLY BENEDICT

JOHNNY BOND

EDDIE DEAN

PENNY EDWARDS

MONTE HALE

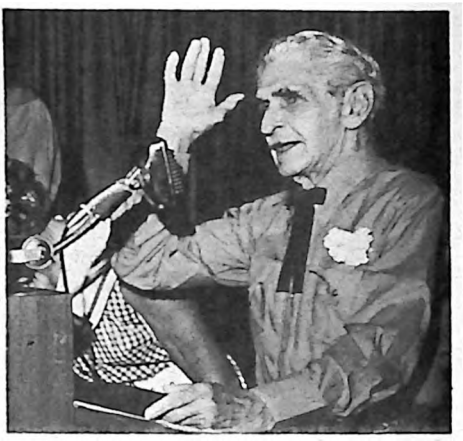
RUSS HAYDEN

MYRON HEALEY

STAN JOLLEY

LASH LARUE

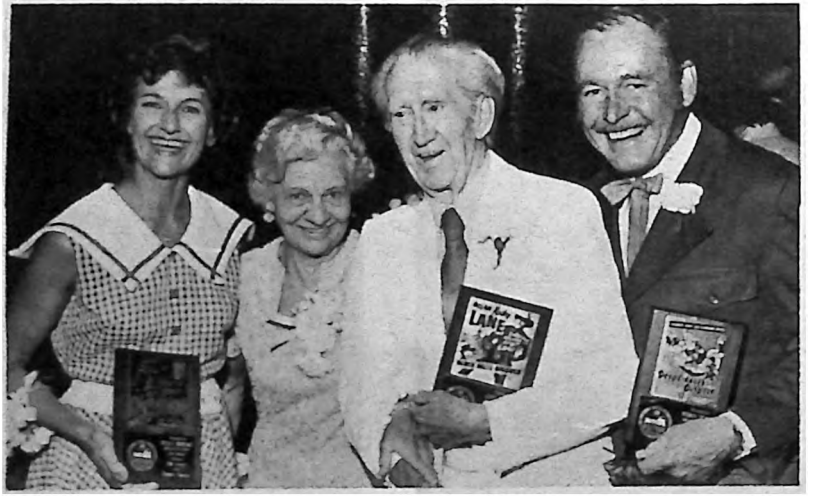
DAVE SHARPE



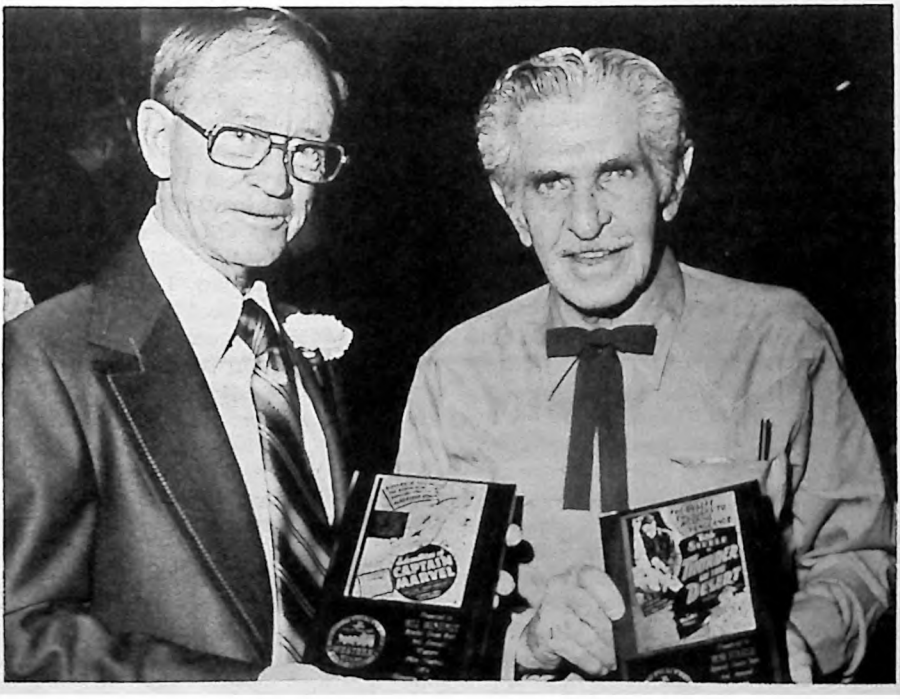
BOB STEELE

PEGGY STEWART

EDDY WALLER



Parade Marshal


CAPTAIN MARVEL

They Went That-A-Way

by BOB SMITH

Since the early days of America, pioneers have been on the move, ever restless and seeming to want to press on westward, taking time beyond towns, mountains, rivers, plains and valleys. There can be no more proof of this than so many of the titles of movies we have seen throughout the years. These titles tell us that these hardy pioneers were on the move in every direction except east. During their travels they were WEST of so many places we have heard of; namely — West of Chicago, Abilene, Eldorado, Dodge City, Cimarron, Cheyenne, Santa Fe, Tombstone, Carson City, Nevada, Sonora, The Alamo, and Wyoming. They also went West of the Brazos, The Pecos and Rio Grande Rivers, not to mention countless other rivers not used in titles. They were West of Pinto Basin to the Mojave Desert. They even were West of the Great Divide and on to Rainbows End.

Now all these pioneers did not just go west, as titles indicate. Some of them went SOUTH of all these places — Arizona, Caliente, Death Valley, Monterey, Santa Fe, Rio Grande, Sonora, the Chisholm Trail, and some even went South of the Border, down Mexico way. A few only got south of St. Louis.

Generally they pressed westward, but apparently some of them found that after getting so far west that they chose to go northward as suggested by these titles — North of 36, North of 53, North of the Rio Grande, the Great Divide, Arizona, the Rockies, then on North of the Border (Canada), on to Hudson's Bay, to the Yukon, the Klondike and to Nome. How they did get around, and imagine all this with no bridges and highways of roads. Many went Overland to Deadwood or over the Old Texas Trail, or the Old Wyoming Trail, and the Santa Fe Trail. Many business men and school marms took the stage to Mesa City, Chino or Tucson and some went of the Stagecoach to Monterey or Denver.

Some settlers stayed in Old Missouri or Old Oklahoma, or Old Santa Fe, or Old Cheyenne, or Old Colorado, Old Montana, in Old Arizona, Old Monterey, in Old California with others in Old Mexico. They should be tired after all these travels. I know I am after all the research.

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Ken Jones's
WHAT'S IN A PHOTO?

The above still represents a scene from Republic's 1943 western film, BORDERTOWN GUNFIGHTERS. Upon first glance, you become aware of a large crowd of people, but your eyes immediately focus upon the three principal characters in front. Closer examination will reveal that the people in the background are familiar faces that appear in many western films.

Although literally hundreds of years of acting experience are represented in the picture, only the three in the foreground were given billing in the film. This was typical as many western performers appeared year after year in fights, chases and as citizens of a town without notice from anyone except the most avid fan.

Appearing in the cast was a rarity and some performers with long careers never saw their names on the screen. Most of the players in this scene 31 years ago are either retired or deceased.

In this scene, reading left to right, back row, are:

FOXY CALLAHAN, western film extra with many years of experience; JIM MASSEY, film extra; MARSHALL REED, who became one of the busiest actors from 1945 through 1952 appearing on both sides of the law in Monogram, Eagle-Lion and Republic films; ROSE PLUMMER, character actress in many features who died March 3, 1955; BILL WOLFE, toothless extra in many western scenes and a foil in several W. C. Fields films; JIM MITCHLE, film extra; RALPH H. BOUKOW, known in westerns as "Buck Bucko", who died August 6, 1962; NEAL HART, one-time silent western star who died April 2, 1949; AL HASKELL, long-time western player who died January 6, 1969 and FORREST "FROSTY" ROYCE, a stuntman and double for Bill Boyd in Hopalong Cassidy films who died May 15, 1965.

On the front row as many movie fan knows are three western stalwarts,

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CLASSIFIEDS: 10 cents a word for the first twenty words, 5 cents each additional word, name and address free.

NEED PHONOGRAPH RECORDS by Bate, Rufe Davis, Foran, Gregory, Jody, Fuzzy Knight, Dude Martin, Maynard, Newill, Oswald, Pickards, Rhinehart, Vagabonds. E. Linnell Gentry, 414 Wrather Place, Murfreesboro, Tn. 37130.

WANTED: Pressbooks and comic books on Jimmy Wakely. Don Martin, 1595 W. Highland, W-103, Jackson, Mississippi 39204.

WANTED: Big Little Books, movie magazines, movie stills, and lobby cards on western movies. Have same for sale or trade. Jack Halverson, 3006 No. Simpson, St. Paul, Minnesota 55113.

WANTED: in excellent running shape and appearance, no junk, late models of Revere (SPR-64) and Movie Mite (500 watt projection lamp), 16mm sound projectors. Also Spiderman cartoon TV shows, B-Western features, serials. Have films to sale or trade. Wayne Lackey, 770 Hale, Memphis, Tn. 38116 or call 901—332-2260.

WISH TO BUY: Art Cacord vendor cards. Tex Jordan, 172 Tennyson Road, Warwick, R.I. 02888.

WESTERN AND SERIAL material for sale and wanted. Also all types of movie material for sale and wanted. No catalog. The Cinema Shop, 705½ Sutter St., Folsom, California.

WANTED: Roy Rogers uncut originals only of *Under California Stars, Twilight in the Sierras, Spoilers of the Plains.* Lee Givens Jr., 29 Arnold Street, Madisonville, Ky. 42431.

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FOR SALE: 70 Western comics 1946 to 1955, good condition, $7.00 each or will trade for B-Western movies. Also 17 8 x 10 glossy stills of Richard Talmadge, Valentino, Fairbanks, Mix and others, $5.00 each or will trade for B-Western movie. Tony Mantello, 210 W. Depot St., Greenville, Ky. 42345.

Collect all RED RYDER memorabilia — state item, condition, and asking price. Dr. Warren H. Chaney, 10619 Kirkland, Houston, Tx. 77034.

WANTED: Bill Boyd (not Hoppy), Gene Autry, Tex Ritter and other singing westerns, 3 Stooges, and East Side Kids. William G. Honaker, 5240 Seymour Lk. Rd., Oxford, Mich. 48051.

EXCITING B-WESTERNS FOR TRADE: Buck Jones, Tim McCoy, Sunset Carson, Roy Rogers, Gene Autry, Steele, Cassidy, Mack Brown and others. Earl Hagen, 378 90th St., Brooklyn, N.Y. 11209.

Would like to RENT "B" WESTERNS to be shown to school children. Howard Johnson, Burwood School, Thompson Station, Tn. 37179 or call 615—794-2003.

FOR SALE: *Sunday* and *daily* comic strips 1920's to date. Many western titles, Lone Ranger, Roy Rogers, etc. Send want lists. Rick L. Durell, 412 W. Palm Ave., El Segundo, Ca. 90245. (WSA No. 054)

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